NUMB. IV.

The LOVER.

By MARMADUKE MYRTLE, *Gent.*

The Dancer joining with the tuneful Throng,
Adds decent Motion to the ſprightly Song.
This Step denotes the careful Lover, This
The hardy Warrior, or the drunken Swiſs.
His pliant Limbs in various Figures move,
And different Geſtures different Paſſions prove.
Strange Art! that flows in ſilent Eloquence,
That to the pleas'd Spectator can diſpence
Words without Sound, and, without ſpeaking, Senſe.
Weaver's *Hiſtory of Dancing.*

Thurſday, March 4. 1714.

THE great Work which I have begun for the Service of the more polite Part of this Nation, cannot be ſuppoſed to be carried on by the Invention and Induſtry of a ſingle Perſon only: It is, therefore, neceſſary that I invite all other ingenious Perſons to aſſiſt me. Conſidering my Title is *The Lover*, and that a good Air and Mein is, in one who pretends to pleaſe the Fair, as uſeful as Skill in all or any of the Arts and Sciences, I am mightily pleaſed to obſerve, that the Art of Dancing is, of late, come to take Rank in the Learned World, by being communicated in Letters and Characters, as all other parts of Knowledge has for ſome Ages been. I ſhall deſire all thoſe of the Faculty of Dancing, to write me, from time to time, all the new Steps they take in the Improvement of the Science. I this Morning read, with unſpeakable Delight, in *The Evening Poſt*, the following Advertiſement.

On Tueſday *laſt was publiſh'd,*

'The *Bretagne*, a *French* Dance, by Mr. *Pecour*, 'and Writ by Mr. *Siris*; Engraven in Characters and 'Figures, for the uſe of Maſters, price 2s. 6d. '*Note*, Mr. *Siris*'s Ball-Dances are likewiſe Print-'ed, and his original Art of Dancing by Cha-'racters and Figures. All Sold by *J. Walſh* at the 'Harp and *Hautboy* in *Catherine-ſtreet* in the *Strand*.

Take this Dance in its full Extent and Variety, it is the beſt I ever read, and tho' Mr. *Siris*, out of Modeſty, may pretend that he has only tranſlated it, I cannot but believe, from the Stile, that he himſelf writ it; and if I know any thing of Writing, he certainly penned the laſt *Coupée*. This admirable Piece is full of Inſtruction, you ſee it is called the *Bretagne*, that is to ſay the *Britain*. It is intended for a Feſtival Entertainment, and (like that of Mr. *Bays*'s Grand Dance,) that, upon Occaſion of the Peace with *France* and *Spain*, the whole Nation ſhould learn a new Dance together. Some of the beſt and experienced Perſons in *French* Dancing, are to practiſe it at the great Room in *York-buildings*, where, it ſeems, the Maſter of the Revels lives. He, as it is uſual, carries a White Wand in his Hand, and at a Motion made with it to the Muſick, the Dance is to begin. I am credibly informed, that out of Reſpect, and for Diſtinction-ſake, he has ordered, that the firſt Perſon who ſhall be taken out, is to be the Cenſor of *Great Britain*. I do not think this at all unlikely, nor below the Gravity of that Sage; for it is well known, the Judges of the Land dance the firſt Day of every Term, and it is ſuppoſed, by ſome, they are to dance next after the Cenſor.

Mr. *Siris* has made the beginning of this Movement very difficult for any one who has not, from his natural Parts, a more than ordinary Qualification that way. The Dance is written in the Genius required by Mr. *Weaver* in his *Hiſtory of Dancing*. *The Ancients* (ſays that more than Peripatetick Philoſopher, Mr. *Weaver*) *were ſo fond of Dancing, that* Pliny *has given us Dancing Iſlands, which Paſſage of* Pliny, Cælius Rodiginus *quotes. There is alſo an Account*, ſays he, *that in the* Torrhebian *Lake, which is alſo called the* Nymphæan, *there are certain Iſlands of the Nymphs which move round in a ring at the ſound of the Flutes, and are therefore called the* Calamine *Iſlands, from* Calamus, *a Pipe or Reed; and alſo the Dancing Iſlands, becauſe at the ſound of the Symphony they were moved by the beating of the Feet of the Singers.*

I appeal to all the learned Etymologiſts in *Great Britain*, whether it is poſſible to aſſign a Reaſon for calling this Grand Dance *The Britain*, if the *French* did not think to make this a dancing Iſland. The Stile of Mr. *Siris* is apparently Political, as any judicious Reader will find, if he peruſes his *Siciliana*, which was writ to inſtruct another Dancing Iſland taught

taught by the *French*. Let any Man who has read *Machiavil*, and underſtands Dancing Characters, caſt an Eye on Mr. *Siris*'s ſecond Page. It is Entituſed, *The* Siciliana, *Mr.* Siris's *new Dance for the Year* 1714. Mr. *Siris*, a Native of *France*, you may be ſure, ſees further into the *French* Motions for the enſuing Year than we heavy *Engliſhmen* do, or he would never ſay it was made for that more than any other Year, for all Authors believe their Works will laſt every Year after they are written to the Worlds end. I take it for a ſly Satyr upon the awkward Imitation of all Nations which have not yet learned *French* Dances, that the very next Page to the *Siciliana* is called the *Baboons Minuet*. Then after that again, to intimidate the People who won't learn from the *French*, he calls the next the *Dragoons Minuet*: I wiſh all good Proteſtants to be aware of this *Movement*, for they tell me that when it is teaching, a Jeſuit, in Diſguiſe, plays on the Kit.

But I forget that this is too elaborate for my Character. All that I have to ſay to the matter of Dancing, is only as it regards Lovers; and as I would adviſe them to avoid dabbling in Politicks, I have explain'd theſe Political Dances, that the Motions we learn may never end in Warlike ones, like thoſe which were performed by the Antients with claſhing of Swords, deſcribed by Mr. *Weaver* (in the above-mentioned Hiſtory) out of *Claudian*.

Here too, the Warlike Dancers bleſs our Sight,
Their Artful Wandring, and their Laws of flight,
An unconfus'd Return, and inoffenſive Fight.
Soon as the Maſter's Blow proclaims the Prize,
Their moving Breaſts in tuneful Changes riſe,
The Shields ſalute their Sides, or ſtrait are ſhown
In Air with waving, deep the Targets groan,
Struck with alternate Swords, which thence rebound,
And end the Conſort, and the Sacred Sound.

ADVERTISEMENTS.

Juſt Publiſh'd,

An Eſſay towards an Hiſtory of Dancing, in which the whole Art and its various Excellencies are in ſome Meaſure explain'd. Containing the ſeveral Sorts of Dancing, Antique and Modern, Serious, Scenical, Groteſque, &c. with the Uſe of of it as an Exerciſe, Qualification, Diverſion, &c. Printed for Jacob Tonſon at Shakeſpear's-Head over-againſt Catherine-ſtreet in the Strand.

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